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# The ART NEWS

ESTABLISHED 1902

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NEW YORK, MARCH 24, 1934

NO. 25 WEEKLY



SCENE FROM THE SHAHNAMEH

HERAT, PERSIA, ABOUT 1420

Included in the exhibition of Persian and Indian Miniature Paintings at Demotte, Inc., New York.

PRICE 25 CENTS





"ADOBE VILLAGE, WINTER"

By ERNEST L. BLUMENSCHIN, N. A.

## EXHIBITION CALENDAR

### FIFTH AVENUE GALLERIES

*Until March 31st* Landscapes of New Mexico and Arizona by ERNEST L. BLUMENSCHIN, N. A.

*April 3rd to 21st* Memorial Exhibition of Paintings by ELLIOTT DAINGERFIELD, N. A.

### 15 VANDERBILT AVENUE

*Until March 31st* Garden Sculpture by RACHEL M. HAWKS.

Art of the AMERICAN INDIAN.

Paintings of the Chicago World's Fair by FREDERIC M. GRANT.

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Engravings by AMERICAN ARTISTS.

*April 2nd to 14th* Exhibition of PRISONERS' Art.

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# The ART NEWS

ESTABLISHED 1902  
S. W. Frankel, Publisher

NEW YORK, MARCH 24, 1934

## Rare Miniatures In Fine Exhibit At Demotte, Inc.

Miniature Painting of the Orient  
Is Displayed In Many Phases  
In Finely Selected Exhibition  
Embracing Four Centuries

By MARY MORSELL

Since Dr. Riefstahl's survey of the Persian and Indian miniature exhibition at Demotte's, in our last issue, covered all the general aspects of this display, the present reviewer is left happily free for personal commentary and appreciation. First of all, the installation of the show deserves special mention. Through isolation of groups of three or four specimens in a series of niches encircling the gallery, the eye is allowed to concentrate upon a few works of the same period, without the usual distraction of nearby colors and forms. In this way, the visitor may study the various schools of Persian art and conclude his tour with a restful inspection of the Indian paintings, which are placed upon a well lighted center table with chairs provided in a spirit of practical thoughtfulness rather rare in art galleries and museums.

The Demotte exhibition, coming as the third in a season unique in its special attention to the art of the Persian miniaturist, naturally has the special strength and weaknesses which are characteristic of any private collection. The most obvious omission in the present show is the absence of any examples of the Abassid school; the greatest glory is the presence of four magnificent pages from the famous "Shahnameh Demotte." But as a whole, the display is an important addition to the season's special contributions in this field, which are obviously meeting with warm interest on the part of the general public. Although gouache paintings predominate, a sufficient number of brush drawings have been included to reveal the marvelous vigor of line and largeness of conception which give small-scale monumentality to the greatest examples of this art. Furthermore, a series of interesting photographic enlargements of details provide both the specialized student and the general public with much illuminating material. These photographs are in our opinion especially valuable, for they reveal that the magnificent color and enchanting detail of Persian art are based upon a framework of linear strength and resilience, weakening to pure decoration in the pages of its lesser practitioners and rising to genuine monumentality in the works of the true masters of the various epochs.

We confess to having lingered longest over the four magnificent sheets from the previously mentioned "Shahnameh Demotte" in which the compact beauty of the miniature seems heightened in intensity by the delicate columns of calligraphy which frame and surround it. In these pages, a certain grand solemnity still broods over the gorgeousness of Persian art and the clear, pure colors are often enhanced by such somber tones as the purple and

(Continued on Page 4)



RARE GOTHIC MILLEFLEUR TAPESTRY

This magnificent weave, acquired from French and Co., Inc., has recently been added to The Charles Jauris Martin Memorial Collection of Tapestries in the Minneapolis Institute of Arts.

## THE TATE GALLERY REVEALS CHANGES

LONDON.—The following article in a recent issue of the *Birmingham Post* gives a personal impression of the appearance of the Tate Gallery:

A peaceful revolution is in progress at the Tate Gallery that ultimately will make it the most up-to-date, scientific and handsome home of art in London. Critical visitors no longer will be able to deplore a certain incongruous admixture of Victorianism with contemporary work. Pictures and sculptures are gradually being rearranged in settings designed to show them to best advantage. Decorators from the Office of Works have started to strip the walls of two spacious rooms that have been devoted in the main to pre-Raphaelite works. It is a task long overdue, for a wall fabric that once was violet—some have said violent—long years ago degenerated to an unbecoming purple. These walls are to be redressed uniquely in a suit of tweed that is expected to prove an ideal and enduring background for pictures of such vivid coloring and strong definition. There is nothing over-strong about the tweed. It may be described as of a medium grey with a discreetly pale flush of heather. The Curator was as gratified as surprised to find it among samples submitted from the Office of Works. Some previous and more expensive fabrics from this source have had to be hung reverse side outwards in the interest of pictures and public alike. Mural renovation is not the sole advertisement of modernized methods at the Tate. A thinning-out of pictures on exhibition, at first criticized, has met with wide approval. In most rooms a single line of paintings enables the eye to rest without confusion from riches over-piled.

An even larger enterprise will be

## Mills and Saxe Elected Trustees Of Metropolitan

Two new trustees have been elected to the Metropolitan Museum of Art. They are Ogden L. Mills, Secretary of the Treasury under President Hoover, and John Godfrey Saxe, prominent in the legal world, and a former State Senator.

rebuilding of the Tate sculpture halls through Lord Duveen's munificence. Architects and surveyors are in daily attendance, and work shortly will start on an ambitious transformation of the existing Rotunda and adjoining halls. Sentimental frequenters of the Gallery may well wonder what is to become of a rippling fountain and shell-lined pool where sundry goldfish have served as focus for generations of statuary. The sunken terrazzo floor of the Rotunda is to be raised to surrounding levels, and the fountain is likely to prove a redundant ornamentation. A windowed well at the back of the Rotunda is to be demolished to make way for a great central rectangular gallery that will run straight through to the back boundary wall of the building and present a fine vista from the entrance. On either side will be smaller galleries, and all will be devoted to sculptural exhibits. Severely plain walls of undressed Portland stone are expected to prove the best possible background for all types of sculpture. There can be no doubt that anticipations will be fulfilled in respect of white marble figures. One is already to be seen against an experimental slab of this stone, and the effect is most pleasing. Building operations, likely to last for nearly a year, will be prevented as far as possible from interfering with the amenities of other parts of the Gallery.

## OLD PARIS SHOWN IN FINE EXHIBITION

By MARCEL ZAHAR

PARIS.—At the Caillaux Gallery we are taken back in time and shown the "Paris of a Hundred Years Ago." The city I know so well is hardly to be recognized—so different is its tempo, so vastly slower. Far more picturesque, however, were the Parisian vistas in those days, and far more colorful. Romantic Paris, the Paris where Balzac's heroes walked and talked, returns to life in this exhibition. The houses are, as a rule, rather low, only some two or three stories high, and some are not yet flanked by sidewalks (not till 1830 did sidewalks come in). A busy throng is moving to and fro within the august precincts of the Palais-Royal—the "lions" of those days, each with his attendant "tiger," the dapper groom who holds his master's mount. The dandies are dressed à l'anglaise; their hair displays the fashionable *toupet*, modeled upon their royal sovereign's coiffure; the belles are slender, ravishing young creatures. The painters of that era had the reportorial eye for a good story, and vividly depicted amusing street-scenes, the busy traffic of *fiacres* and coaches, the sprightly gestures of the sweetmeat-sellers and flower-girls. Most eminent among the artists, who figure in this reconstruction of Paris life a hundred years ago, is Richard Parkes Bonington, an Englishman; most striking and most colorful is the Italian, Canella. It is interesting to note that these artists who so zestfully portrayed the Parisian scene were foreigners. Other painters of the "good old times," whose work is specially noteworthy, are Thomas Boys and Frederick Nash, and their two French colleagues, Mozin and Villeret should also be commended.

## Stern Collection To be Auctioned April 4, 5, 6, 7

American-Anderson Galleries  
Will Offer French Furniture,  
Paintings and Works of Art  
in Important Spring Sale

Mr. Leslie Hyam, in the sensitive introduction to the catalog, makes a reference to the fine taste which has gone to the making of this collection. He says, and with justice: "It is evident in the furniture and tapestries; it is equally so in the careful selection of Sèvres and Meissen porcelain, enamels and majolica, textiles and rugs, china, glass and silver, laces and linens, prints and drawings, and all the pleasant impedimenta of a great household which are recorded in the pages of this catalog. It can be felt still as a living thing among the obedient objects of its choice."

The same gifted writer captures in a short paragraph the genius of the French XVIIIth century, which dominated Mrs. Benjamin Stern in the decoration of her home. "There is a gallant air of conscious achievement," says Mr. Hyam, "about the French art of the XVIIIth century which is surely something more than a nationalistic bravura. The ingenious Montesquieu explained it as a kind of fine distillate of vanity. Laziness, he says in his little parable, is a result of pride—work, of vanity; the pride of the Spaniard leads him into doing nothing, the vanity of the Frenchman into learning how to do everything better than somebody else. Even the sturdy democrat saw that this was a very considerable virtue, if a little difficult in the equalitarian philosophy. For when a society has produced painting and sculpture of increasing brilliance, the most elegant fashions, the most luxurious porcelains, furniture, and tapestries, a cuisine second to none, to whose use are these riches lawfully to be put? James I of Aragon, a XIIIth century theoretician, passed a law forbidding anyone in his dominions—including himself—to consume more than two kinds of meat at one meal. Montesquieu thought differently: *plus un état est riche, plus son luxe relatif s'enrichit*. It is to be observed, too, that the quality of the work produced at the Gobelins after the Revolution was just as high as formerly, even if the cartoons dwelt increasingly on the death of tyrants. Posterity has indeed become commendably grateful that Boucher and Pater, Riesener and Gouthière, Neilson and Bolzot were so abundantly supplied with the vanity of their several achievements."

The wealth of XVIIIth century furniture in the collection of Mrs. Benjamin Stern is indeed vast, presenting as it does works of the most famous ébénistes of the period, such as Riesener, J. F. Oeben and Charles Topino. In addition we may mention Pierre Garnier, J. F. Dubut and Pierre Macret—the latter inimitably characterized by Mr. Hyam as "the official furnisher of the esoteric Menus-Plaisirs." Cabinets, secretaries, tables and commodes are

(Continued on page 4)



## RARE MINIATURES IN FINE EXHIBIT

(Continued from page 3)

slate blue found in the scene showing the sons of Feridun fighting the dragon. Furthermore, the characteristically Islamic emphasis upon the patterned charm of a fairy tale world of princely splendor is here mitigated by the strong effect of those Chinese influences which were strongly felt during the Mongol period. Thus in the page depicting Bahrum Gur hunting wild asses, the vigor and suggestiveness of the artist's brush stroke reveal that he has sought to understand the rooted strength of gnarled trunks and the springing energy of the grass blades which grow beneath, and that these inner forces of nature are weighted with a greater significance than the decorative patternings of flower shrubs or the pointed elegance of the cypress.

Also among the works of the Mongol school which reveal Chinese influences is one of the miniatures from a late XIVth century Jami-at-Tawarikh, loaned by M. Parish-Watson, in which the various personages are characterized with an energetic economy, the brush strokes having a crisp staccato quality, that is especially striking in the treatment of the heads.

Turning to the Timurid school, we especially enjoyed two pages from a Shahnameh that come from a manuscript which must have been written in Herat about 1420. Here, with calligraphy reduced to a minimum, the artist's fancy ranges happily over a wider format. In the scene depicting King Minutichir and his retainers, one feels the first fresh springing of that decorative spirit, which thereafter runs like a strain of clear, though sometimes almost too sweet music, through all of Persian art. The brilliant colors in the garments of kings and courtiers are spaced in rhythmic alternations of tone against a hillside where the scattered flower sprays are designed with the vivacity and freshness of the blossoms in Gothic millefleurs tapestries. However, the artist has not relied too heavily upon his decorative instincts, for when one studies the miniature closely each personage is found to be strongly individualized. Another miniature in this group which reveals the lyrical impulse in all its early beauty of mood and color is the "Khalif Mamum Conversing With a Lady." Here, every detail of line, color and form seems animated by the artist's desire to lavish upon his page the patient perfections of a talent which must have been prefaced by long years of that discipline known only to artists of the Orient.

The drawings, with their revelations of suggestive brushstroke and strong feeling for essential character as conveyed by a few expressive and rhythmic lines, are an important feature of the group of miniatures done by the School of Behzad and his followers. Here one lingers over the sharp, decisive rhythms which flow from the turban to the very feet of the figure of a weeping man, which Dr. Riefstahl regards as probably the work of Behzad. The energetic quality of a late XVth century drawing of a falconer brings one to another abrupt halt, and its economical monotonies are heightened by contrast with the painting of a Mongol prisoner, done in unusually brilliant tones and yet strongly characterized. Another brush drawing in this same group, chronicling the strong delight of the hunter in pursuit of his prey, also deserves close study as an example of that tension of line and power of summary statement which is all too apt to escape the casual student, amazed by the enamel-like brilliance of the finished miniature.

The purely idyllic spirit, in its full development, appears in such miniatures as the Tabriz Garden Scene (Number 30), where the painting of the brook and flowering almond trees and the lute player in royal attire are set forth with such enchantment that the dutiful allegories of Sufi philosophy cast no shadow upon its clear delights. Another brilliant page in the Behzadian tradition is that depicting the birth of Zal, where cypress and almond trees, rocks, flowers and shrubs, again tell the story of an era which, though it refused to stray beyond the garden places of the world, intimately knew and loved the forms and colors of each shrub and flower within these narrow confines.

The series of brush drawings and



PAIR OF CARVED WALNUT AND NEEDLEPOINT FAUTEUILS  
By JEAN-NICOLAS BLANCHARD, LOUIS XV PERIOD

These important specimens are included in the collection of the late Mrs. Benjamin Stern, to be sold at the American-Anderson Galleries on April 4, 5, 6 and 7.

miniature paintings of the period between 1560 and 1700, made glorious by the work of Mohammadi, Agha Riza and Riza-i-Abbassi, is distinguished by a particularly high level of excellence. The expressive quality of this era, which now begins to predominate over the decorative, appears in such notable examples as the "Cooking in the Open" in which the many individuals are portrayed with a vivid human interest and a lusty participation in their activity, and in the "Rustic Scene," probably by Mohammadi, where vivid description of farmers selling watermelon and weighing them, triumphs over the idyllic subjects of other days. Other examples of magnificent quality, which make this particular section of the exhibition deeply rewarding to those who are responsive to the somewhat austere beauty of the masters of brush drawing are a scene of two polo players, a portrait of a seated dervish by Agha Riza and the signed line drawing of a hunter on horseback fording a river, by Riza-i-Abbassi, which is particularly interesting because of the appearance of an early Chinese technique generally not found in this artist's work.

The early XVth century portraits, marked by the broader and more deco-

native style, which arose from the influence of Riza-i-Abbassi, are represented by some ten specimens, in which depictions of cupbearers, courtiers, charming youths and ladies clad in Isfahan brocades are marked by a melodious harmony of line and color, often set against a background of Chinese clouds and flower shrubs in gold painting. In their less intense manifestations, these miniatures provide us with subtle and fascinating records of court pageantry in XVIIth century Persia. At their height such works as the "Portrait of a Youth," in the manner of Riza-i-Abbassi, shows a spacing of the figure on the page, an inimitable feeling for subtle variations and counterplay of linear rhythms, that command our wonder and delight.

The group of some twenty Indian paintings, which date from 1550 to 1700, range from an interesting free copy of an Abbassid painting, quite divorced from the Behzadian tradition of the Indo-Persian court painters of Akbar, to a brilliant series of portraits of emperor and rajahs, including signed works by Hunhar and Abul Hassan. The early complete dependence of Indian miniature painting under the great Moguls upon the school of Behzad is strikingly revealed by the miniature

showing the "Emperor Akbar on His Throne," done in Delhi about 1560. Then, in the field of landscape, one comes to a hunting scene in which romantic European influences appear curiously in both the coloring and the vista-like quality of the scene. Further amusing borrowings appear in the finely characterized scene of dervishes conversing, where the houses in the background copy the stepped gabling, which the artist had apparently admired in some Dutch XVIIth century engraving.

Even in the portraits of the mid-XVIIth century, these European influences yield engaging little surprises, such as is afforded by the two angels appearing in the border of the Shah Jehan portrait. "The Holbein like intensity and keenness" with which Dr. Riefstahl so aptly characterizes the finest portraiture of this school, is well represented by a series of striking examples.

## FINE FURNITURE IN STERN SALE

(Continued from page 3)

all distinguished by the utmost simplicity of line and depend for their ornamentation on perfect choice of rich and varied woods, such as tulipwood, acajou and harewood. The seat furniture, according to Mr. Hyam, is among the most notable in this country and includes fauteuils by J. N. Blanchard and Goudin, covered with choicest needlepoint and coming from the most distinguished sources.

Among the earlier furniture, we find several pieces of Renaissance and Gothic provenance, while fine specimens of Gothic and Italian sculpture constitute a group of special appeal to the collector in this field.

Coming to the paintings, we cannot do better than to print Mr. Hyam's graceful tribute to their attractions: "Among the early group of paintings is a remarkable miniature by a XVth century Westphalian painter, 'The Adoration of the Magi,' with the delicate and ordered contours and brilliant coloring of a medieval illumination; in contrast, the Netherlandish 'Annunciation,' of the school of Aelbert Bouts, has something of a Protestant sobriety. There are two portraits, both in the German tradition: the 'Portrait of a Statesman' by the elder Bruyn, certified by Prof. Friedlander and Dr. W. R. Valentiner, and the superb 'Portrait of a Man' dated 1512, by Hans Baldung Grien, the Strasbourg painter, who descends both from Schongauer and from Durer." In the French school, Pater's "Assemblée Galante," formerly in the Maurice Kann collection, is outstanding for the delicacy of the landscape and the sensitive grouping of the figures in themselves exquisitely drawn. Watteau's "Musician," from the Camille Groult collection, anticipating the great Impressionists, the "Young Girl" of Boucher, and a "Portrait of the Artist" by Greuze, which is a variation of the painting in the Louvre, constitute the highlights of this group, while in a small number of etchings, a third state of Rembrandt's "Descent from the Cross by Torchlight" will also appeal.

A small group of tapestries presents Brussels hunting weaves, two Aubusson panels and a medallion executed by Neilson.

A further detailed account of this important sale will appear in next week's ART NEWS.

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## National Academy Offers Exhibition Of Varied Works

By JANE SCHWARTZ

No matter how thin you slice it, it's still the National Academy of Design. Most things in life, owing either to time or environment, are subject to the inevitable laws of mutation. The Academy, along with the fixed star and other natural phenomena, escapes even the most subtle variation. On the night prior to our review of this worthy organization, we were disturbed by the most deadly of nightmares. The academicians had suddenly gone riot. In fact, Samuel F. B. Morse, the first president, would probably have turned over in his grave if some divine message had told him of the dire proceedings. Horrors upon horrors, the academicians had all gone modern—and modern with a vengeance. Upon the walls were pseudo-Picassos, even pseudo-Salvador Dallis and representations of every phase of "ism" which appeared upon the XXth century horizon. We awoke calling upon Harry W. Watrous for aid in this terrible situation. Of course, on the morning after, we hardly expected this dream to result in reality but it was with some trepidation that we climbed the stairs of this venerable institution. Once inside, we heaved a sigh of relief. Each available space was occupied by the academician in his habitual mien. His face was of a ruddy sheen. His shoes were polished. He was very dapper. He looked like a very well-behaved little boy—the kind who aids in Sunday School collection. The Academy was no different from the one hundred and eight other exhibitions. It was the Academy, only more so!

The only change was in the setting. "Soft lights and sweet music" had given way to a more modern system of indirect lighting. Partitions had been removed and numerous screens substituted, allowing for the presentation of two hundred additional paintings to greater advantage. No one can complain as formerly of the darkness of the "morgue" which tended to obscure the works of art while the spectator blindly groped his way around the musty interior. This time, one does not have to adapt his eyes to the bright sunlight upon leaving but to twinkling brilliance upon entering. It's just a case of preference. We liked the morgue!

In the Vanderbilt Gallery, one may find the works of most importance. The portrait bust of Franklin D. Roosevelt was the first thing that greeted the eye after we had taken in a general impression of the layout of the Italian garden effect. However, this piece, owing to idealistic rendering, does not resemble the President quite as much as Jo Davidson's portrait of Gandhi resembles the Mahatma. Thus the Isaac N. Maynard prize was awarded to the latter contribution. Other sculptural works of note were the two champion animals of Herbert Haseltine, the recipient of the Speyer prize, and the "Eve Smiling" of Gladys Edgerly Bates.

The painting, as usual, managed to obscure the plastic art, especially the "Tragedy" of Hobart Nichols in which more genuine feeling than is common plays about the deserted cottage as it stands desolate in the misty hills. The somber blues, conflicting with the lighter greens which make a futile attempt to brighten the scene, reinforce the lonely silhouetted hut. This particular work, along with the charming "Bonnetts" by Ruth Wilcox, and the contrasting darks and lights of George



TAMBOUR-FRONT CABINET

By OEBEN, LOUIS XV PERIOD

This piece in delicate tulipwood and kingwood parqueterie appears in the collection of the late Mrs. Benjamin Stern, to be sold at the American-Anderson Galleries on April 4, 5, 6 and 7.

Elmer Browne's "Down North in Labrador" warrant the awards of prizes. We preferred the canvases of Leon Kroll and the more subtly toned landscape of Van Deering to other examples which the jury estimated as most worthy of award.

The center gallery has little sculpture which will stimulate the heart beats of the spectator. Among the paintings the delightfully colorful "Garden in Paris" of Janet Scudder, the clever portraiture in A. Gamio's "Mrs. Katz of Venice, Cal.," and the typical virtuosity and the humor of Wayman Adams' "Love Seat" were particularly pleasing. Although this gallery holds more paintings than either of the other two, it was not particularly rich in inspiration. The South Gallery presents sculpture of William Zorach which does not hold up against other pieces of his which we have seen. The decorative wood carving of Gleb Derujinsky, although less eloquent, demanded attention. Of the oils, Joseph Hirsch's "Masseur Tom" and George Luks' "Wrestlers" vie for honors.

Along the corridor, reminiscences of former years crept in as we charged into the sculpture and made our way from one painting to another in an effort to find the print room. Naturally in black and white, the academic note is struck less loudly so that it was with great pleasure that we came across prints by William Auerbach-Levy, Gifford Beal, Frank Benson, Fiske Boyd, Samuel Chamberlain, Kerr Eby, Thomas Handforth, Phillip Keppel, Martin Lewis, Robert Nisbet, Louis Rosenberg and others of equal fame in the world of etching, lithography and wood engraving.

And so ends an annual exhibition of the National Academy with almost the

same names as before appearing in a review, and if, in some cases, there are additions, one can at least be assured that the faces are almost identical.

## SALONS OF AMERICA TO OPEN APRIL 9

The Salons of America, Inc., announces the New York No-Jury Exhibition to be held at the Forum Galleries of the Rockefeller Center, from April 9 to May 6, 1934. The exhibition is sponsored by the Honorable Fiorello H. La Guardia, Mayor of the City of New York.

The No-Jury Exhibition will be held in the Forum Galleries, made available through the courtesy of Rockefeller Center, Inc. The arrangement of the exhibition will be in the hands of a thoroughly competent committee. The hanging will be purely pictorial, but so far as possible works of each artist will be placed as a group. The sales will be handled by a staff of capable salesmen.

All artists are invited to send work to this exhibition, which offers them an opportunity to show their work to the best advantage without being limited by a jury. There will be no jury and no prizes. Payment of a membership fee of two dollars will entitle any artist to exhibit.

The opening reception will be held Monday evening, April 9, at 8 p. m. The exhibition will open to the public on April 10. Officers of the Salons of America, Inc., are: Wood Gaylor, President; Robert Laurent, Vice-President; David Morrison, Treasurer; Stefan Hirsch, Recording Secretary; Yasuo Kuniyoshi, Corresponding Secretary.

## NATIONAL GALLERY GAINS PAINTINGS

LONDON.—The National Gallery is in receipt of two famous paintings of the XIXth century French school, the "Bar aux Folies Bergeres," by Manet and Cezanne's "Montagne Sainte-Victoire." This acquisition has been made possible through the generosity of Mr. Samuel Courtauld and of the Home House Trustees. Both pictures are familiar through their inclusion in the exhibition of French art in 1932.

## P. W. A. P. Artists Show Their Work In Group Exhibit

CLEVELAND.—An exhibition of work by Cleveland artists working under the Public Works of Art Project now affords visitors at The Museum of Art a comprehensive grasp of the extent to which Cleveland's public buildings are to gain artistically through this undertaking. The exhibition was arranged by William M. Milliken, Director of the Museum and Regional Director for Ohio, Kentucky, Indiana and Michigan under the Public Works of Art Project. It opened Friday, March 16, and on the preceding afternoon a private view was held.

Two of the Museum's largest galleries are devoted to the exhibition, and in addition eight large murals for the Public Auditorium have been hung in the Armor Court. These are devoted to the "Resources of the City. Other panels to be installed in public library buildings include a series of Mother Goose illustrations that will be circulated to the children's rooms. A series of ceramic tiles will be used interchangeably in the fireplaces of six branches.

The public schools are faring equally well, and several that are named after distinguished men will receive portraits of these persons or bronze tablets bearing their likenesses. Three delightful scenes showing Cleveland in the "Gay 90's" recall the fountain in the Public Square, the exciting winter races on Euclid Avenue, and the old "bob-tailed" horse cars crossing the viaduct. Illustrations of Mother Goose rhymes, of Rip Van Winkle, and other subjects calculated to interest little folks are to be installed in children's rooms at libraries and schools.

Altogether about one hundred and fifty objects, representing the work of seventy-one artists, are included in the exhibition.



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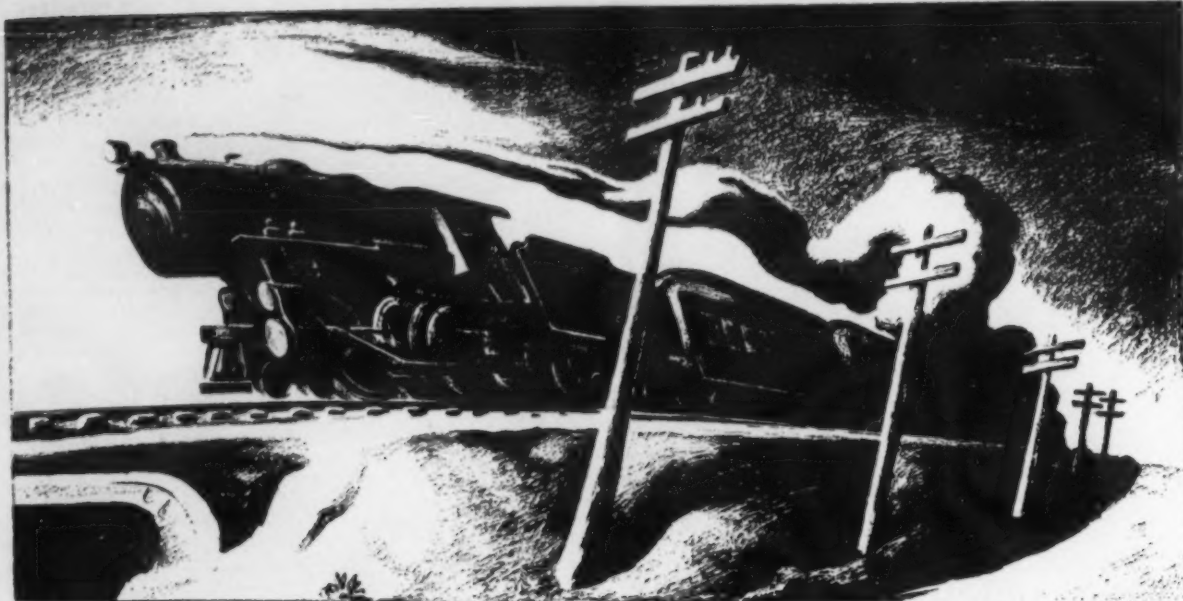


# EXHIBITIONS IN NEW YORK

GEORGE LUKS

## Rehn Gallery

The opening day of the George LUKS show found the Rehn Gallery, as usual, the rendezvous for a bevy of beautiful women. Interest, on this occasion, centered in twelve scenes of revelry in old New York, executed by the artist just before he died. These were intended to be part of a book for which the text was to be written by Benjamin de Casseres. The latter has, in the meantime, provided the captions for the pictures, and a good job he has made of it. It was somewhat amazing to one of the Prohibition generation to witness the no slight intimacy which the "nicest" ladies seemed to have with old dives such as the "Tub of Blood" and "Paddy the Pig." "Football Night at Jack's" where, as Mr. de Casseres succinctly phrases it, "there were only touchdowns," elicited from one of these innocent-looking females a flood of reminiscences which she related with gusto to her escort. The strong characterization and lively representation of these scenes seemed to quicken her sense of life as much as spring does some of the rest of us. These, and the small portraits of children, reveal the artist at his best. Among the latter, the "Boy in Suspenders" is the most appealing. Many of the paintings have been seen before, but the scenes of old New York, will undoubtedly draw many to the exhibition.—L. E.



"GOING WEST"

By THOMAS BENTON

This interesting lithograph is included in the current Municipal Art Exhibition at Rockefeller Center.

## JOSEPH MARGULIES

### Midtown Galleries

We are greeted on entering with the pencil portrait of Jo Davidson, familiar from last week's issue of THE ART NEWS. This seems by far the most effective work in the exhibition, which is composed of watercolors, oils and drawings in pastel and pencil. Although not remarkable for great elegance of draughtsmanship, it presents a picture of the sculptor which meets with great

enthusiasm from his many friends as being a sympathetic likeness. "Little Ellen" executed in pastel is also a pleasing study. Next in favor, I should say, rank the watercolors, which have a clarity and color spared the harshness so clearly felt in the oils.

Mr. A. D. Gruskin, in a foreword to the catalog, gives some information which, as he says, may be of timely interest to those who view the artist's work for the first time. "Like other important artists of today, he began his

studies at Cooper Union as a boy, and there won the first of the many prizes that were to come to him. He next won a two year scholarship at the Arts High School of the Ethical Culture School. At the National Academy of Design, where he continued his studies, he won many honors including a fellowship to the Louis Comfort Tiffany Foundation. From the Tiffany Foundation, he went to Europe, where he remained for three years studying in the great museums of Europe and in Paris.—L. E.

## ERNEST BLUMENSCHNEIN

### Grand Central Galleries Fifth Avenue Branch

Landscapes of New Mexico and Arizona have been the result of Mr. Blumenschnein's sojourn in the territory west of the Mississippi. In them, he has attempted to convey the brilliance of color and hard outlines, which one finds in this land of dazzling sunlight and rarified air completely bewildering at first to the novice. With a palette running towards bright greens and unmodified reds, the grandeur and majesty of these noble hills is effectively transmitted to paint. The large canyons, in particular, that surround the Rio Grande play an awe-inspiring part in the rendition of scenes of vast beauty. There is no poetic languor about these mountain landscapes resulting in subtle shading and gentle highlights hovering over a scene of lyrical intimacy. Instead, one sees huge boulders stretching out in manifold planes which summarize the profound greatness of the bold natural scenery. Pale blue skies floating above only serve as contrast to the striking color which the artist uses in the landscape proper.

Among the best canvases in this exhibit was "The New Mexican Interior," distinguished by simplicity in design from the others, which are, in general, detailed. Another of interest was "Allegro Maestoso," in which the curved segments of the hill are akin to the symphonic vibrations of its title. The two canvases devoted to scenes of the Indian village of Adobe show the artist wrestling with effects of seasonal differences. Whether blanketed in snow or blazing in the rich palette of autumn, the scene is equally effective.—J. S.

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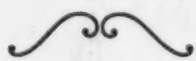
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Gothic and Renaissance furniture includes: a Gothic oak cabinet with panels of carved window tracery and linenfold; a handsome fifteenth century choir stall from the Rita Lydig collection; a transitional buffet of the François I period; Henri II fine library tables.

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Outstanding are three early Brussels hunting tapestries; an Aubusson *Les Amusements de la Campagne*; and the exquisite Gobelins Neilson medallion of a little girl feeding her chickens.

**PAINTINGS BY MASTERS**

The early works include: *The Adoration of the Magi* by a fifteenth century Westphalian painter; a Netherlandish *Annunciation*; a superb *Portrait of a Man* by Hans Baldung Grien. Later masterpieces number a beautiful *Head of a Young Girl* by Boucher; *Portrait of the Artist* by Greuze; Watteau's *Musician* from the Camille Groult collection; and *Assemblée Galante* by Pater.

**BRONZES • SCULPTURES • TERRA COTTAS**

Most important of the Renaissance bronzes are works by Andrea Riccio, and a small version of the *Rape of the Sabines* by Giovanni da Bologna. Other sculptures include the Alsatian Gothic polychromed statue of the *Youthful Virgin*; a group of the *Deposition* undoubtedly of the Franconian school; a hooded marble figure of a *pleureur* from the Stroganoff collection; and the powerful marble group of *S. John the Baptist*. Among the terra cottas is a *tondo* by Giovanni and Andrea della Robbia.

The balance of the collection comprises choice Sèvres and Meissen porcelains, enamels and majolica, textiles and rugs, china, glass and silver, laces and linens, prints and drawings.

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## EXHIBITIONS IN NEW YORK

JOHN WHORF

### Milch Galleries

There is very little that John Whorf cannot do with his watercolors. He has taken this medium, one in which some of the best artists have been driven to desperation, and has achieved from its charming elusiveness some very tangible results. In watercolor, the task of building form becomes more serious than in oil, but is one that the artist meets adequately. His figures hold together admirably and one does not need doubt for a moment the quality of their structure. Then too, he has completely mastered advanced problems in the effects of the elements upon realized forms. His painting of sunlight upon a building is the result of careful study, and the few minutes of dusk are convincingly captured by a ready palette. The coolness of the March air opposing a March sun again offers no unconquerable barrier to a fine performance. In short, all the pitfalls of fog, rain, snow and mist have not disturbed the artist a bit in this present series of watercolors. He is, indeed, a very confident painter.

But to say that he has attained a remarkable technique does not necessarily infer that he is a supreme watercolorist. Too often, he is interested only in the pretty picture. He likes to paint idyllic scenes of a boy and a girl paddling in a green canoe, or nude ladies parked in shady glens with nothing much to do but while away the



"FREDERICK H. HEMMING, ESQ."

By SIR THOMAS LAWRENCE

*This portrait, recorded in both the Gower and Armstrong publications, appears in the sale of paintings from the collection of the late Henry Seligman to be held at the American-Anderson Galleries on the evening of March 29.*

time on their hands. Repetition of this sort of thing after a time becomes a bit wearisome. On the other hand, such examples as "Spring Rain" and "Night

Scene," in which the outlines are considerably softened, portend potentialities which it is hoped Mr. Whorf will develop into realities.—J. S.

JONAS LIE

ELIOT O'HARA

### Macbeth Galleries

In addition to his energetic work in behalf of other artists in the current Municipal Art Exhibition and his always prominent role in the Academy, Jonas Lie is bringing before his many New York admirers some of his most recent canvases, which are now on view at the Macbeth Galleries. As usual, the artist shows a strong feeling for decorative values in his landscapes and seascapes, but this year one feels in several canvases an apparently new urge towards more subtlety of atmospheric effect. This is especially apparent in such a canvas as "After the Storm," which is simple and expressive both in composition and color harmony. From the point of view of pattern, one of the most skilfully conceived landscapes is "Afternoon in March," in which the clouds echo the design of shadow cast upon the snow by gigantic birches. Other attractive paintings in the exhibition include "Dunes," "The Headland, Martha's Vineyard," and "Menemsha Harbor."

Eliot O'Hara, principal of the Eliot O'Hara School of Watercolor Painting at Goose Rocks Beach, Maine, and also the author of *Making Watercolor Be-* have is holding an exhibit demonstrating that he practices what he teaches. The entire thirty examples on view are exceedingly fluid and a definite ease of method proves that the artist has dedicated himself to serious work in this medium.

LILLIAN GENTH

### Newhouse Galleries

Lillian Genth is in town again, this time at the Newhouse Galleries, with her personal views of Spanish and Italian scenes, in which characteristic intensity of color and powerful use of light effects must make many a New Yorker wish he were bound this year for more distant shores than Coney Island. Miss Genth has touched many corners of these magic countries in her travels and has naturally depicted for us the famous bull fight. In this instance, however, perhaps out of deference to our recognized sensibilities, the bull is toned down into what appears as not such a fierce animal after all. A better field for the artist's highly decorative talent is provided by picturesque Spanish types, seen in characteristically beautiful settings, while the treatment of architectural themes leaves little to be desired. "Sunlit Patio, Cordoba" and "Jerezana" are each, in its own way, outstanding. Altogether a show to stimulate the incipient traveler and to compensate those of us who have to stay at home.—L. E.

CARL GORDON CUTLER

### Fifteen Gallery

Carl Gordon Cutler is showing a number of landscapes in addition to two large oils. It is a very colorful array of nature scenes that we see establishing a palette of varied greens. The artist has traveled for his material to the more northern regions of America, Maine, in particular, and some very sensitive works have resulted. The portrait of the young boy, James Cutler, reproduced in last week's issue, was preferred to the nude, which, although good for its smooth rendition of the flesh, lacked expression.—J. S.

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Vol. XXXII March 24, 1934 No. 25

PROPHET WITHOUT  
HONOR

At the time of the first announcement of the P. W. A. P. project, the statement made in THE ART NEWS that "humanitarian motives and the cruel criteria of absolute beauty are hopelessly at war" undoubtedly appeared a harsh criticism of this program to some of our readers. However, the recent announcement in the *Herald-Tribune* that two well established American artists have been given employment under these relief measures is full vindication of our interpretation of this scheme as a rather muddled blending of artist-aid with an over-night art renaissance. That this peculiar admixture of motives was clearly present in the minds of the advisory committee is self-evident to any careful reader of the dispatch from Washington printed on the editorial page of our December 16 issue. And it was this clear premonition of general public misinterpretation of governmental largesse that led us to write in the December 23 issue: "Our present concern is that in the process of trying to create an art renaissance many of the less successful artists may come off badly."

However, we are a kind-hearted and hopeful nation, and both the press and the general public were only too ready to believe that tender consideration for starving artists was the sole objective of the organizers and sponsors of the P. W. A. P. Our solitary protest and anticipation of future trouble appeared like a drop of acid falling unkindly upon the warm bosom of a land that was already flowing with the rich milk and honey of artistic beneficence. Now, of course, indignation among the poorer artists runs high, but we must with equal logic point out that this rancor is quite unjustified, in the light of the



"LE VIEUX PONT DE MANTES"

This painting, which is illustrated and described in Robaut's volume on the artist, is a feature of the sale of paintings from the collection of the late Henry Seligman to be held at the American-Anderson Galleries on the evening of March 29.

By COROT

pronouncements made from headquarters, which were far more occupied with the prospects of future mural glories than with bread for starving artists.

As evidence, we can do no better than to quote several passages from the above-mentioned Washington dispatch shedding considerable light on the whole program, which from the very beginning was optimistically busied with killing two birds with one stone. In the first place, among the various members of the advisory committee, Mr. Harry L. Hopkins, the Federal Civil Works Administrator, was the only one to express any feeling concerning the purely human needs of the artist. He is quoted by Mr. Edward Bruce as recognizing that "the artist, like the laborer, the capitalist and the office worker, eats, drinks, has a family and pays rent, thus contradicting the old superstition that the painter and the sculptor live in attics and exist on inspiration."

Picking at random from among the statements of the various leading members of the committee, one finds Mrs. Roosevelt declaring:

"I think this plan has tremendous possibilities for awakening the interest of the people as a whole in art and for developing artistic qualities which have not come to light in the past and for recognizing artists who already have made their names among their fellow artists, but who have had little recognition from the public at large."

The slight humanitarian note towards struggling artists in this statement is entirely lacking in Mr. Francis Henry Taylor's assertion that "this step by the Administration will probably go down in history as the most important cultural project ever undertaken by the Federal Government" and in Mrs. Juliana Force's cheerful pronouncement that "for the first time in America the Government is behind the artist, recognizing him not only as an individual, but as an important spiritual force. There can be no future without a present, and now the future looks good to me."

Certainly the age-old glamour of being the *dei ex machina* of a sudden art

flowering was unconsciously uppermost in the minds of those who originally promoted the Public Works of Art Project, and if the buds of our creative endeavor are still only burgeoning the blame can scarcely rest with high hopes. There is no doubt that during the brief period of available funds many talented artists in great financial difficulties were given very welcome aid. But there is also no doubt that others, urgently in need of bread, were neglected in favor of those who might be a more spectacular element in the immediate glorification of American art. Our insistence upon a clear vision of the issues involved, together with certain strictures upon the advisability of wholesale mural painting on public buildings, gave our editorials concerning the P. W. A. P. a note of pessimism and warning that is usually none too welcome in a land where everyone must perforce mount the latest flag-draped band-wagon.

But in the light of recent disclosures we believe that our essential sincerity and good will towards the true definition of such a program must be apparent, for it was on December 23 that we stated: "The primary reason for the C. W. A. movement is the financial stringency with which artists are faced today, and we hope that this will not be lost sight of at this time in what may well be a sincere attempt to stimulate an interest in the work of artists."

P. W. A. P. CRITICIZED  
IN LOCAL PRESS

The following criticism of the administration of the P. W. A. P. funds, which appeared in *The Herald-Tribune* on March 19, is here reprinted for the benefit of those who did not happen to read it at that time. Editorial comment on the points raised will be found on this page, as well as Mrs. Force's response to a letter of enquiry addressed to her from the office of THE ART NEWS:

The Treasury Department at Washington, not the New York Regional Committee of the Federal Public Works of Arts Project, is responsible for the policy under which John Sloan, painter, and William Zorach, sculptor, as well as other eminent American artists, have been drawing \$38.25 a week from Civil Works Administration

funds, Mrs. Juliana R. Force, regional chairman, said yesterday at the Whitney Museum of American Art, 10 West Eighth Street, of which Mrs. Force is director.

Mrs. Force issued the following statement:

"In order to clear up an evident misconception in the public mind as to the nature of the Public Works of Arts Project, the New York Regional Committee wishes to state that this project, while receiving its funds from Civil Works Administration, is under the direct supervision of the Treasury Department in Washington, and receives its instructions from the latter.

"Our instructions state specifically that this is not primarily a relief measure. It is a project for employing unemployed artists to create works of art. These works of art become the property of the Federal government and are to be used in the embellishment of public buildings.

"Our instructions also state that having many times more applicants than can possibly be employed under the quota for this region, we are empowered to select those artists who, in our judgment, are of sufficient merit to warrant their employment. Quality is of first importance and must be made a major consideration in selecting which unemployed artists shall be employed.

"As to the artists' eligibility, this committee requires that an artist sign the following statement: 'I, the undersigned artist, hereby declare that I am unemployed and in need, and for this reason am accepting employment from the New York Regional Committee of the Public Works of Art Project.'"

"JULIANA FORCE, chairman."

Mr. Zorach, who lives at 123 West Tenth Street, also issued a statement yesterday, which follows:

"I did not apply for relief or for P. W. A. work. I was requested, as a public-spirited gesture, to make sketches of a monument for Greenwich, Conn. It was made clear to me that by doing it I would be depriving no other artist of work or relief. My impression was that the P. W. A. was most anxious to have fine work produced for the government by artists who were willing to contribute their time and effort for a nominal fee.

"I would like to state that so far I have not received one cent from the P. W. A.

"Taking these points into consideration I was glad to undertake the task set before me. I felt that the work in itself was of interest to me and also

that a government showing such interest in its artists deserves the very finest work which the artists could produce.

"In spite of my reputation I am not a rich artist, I, too, am suffering from the depression as well as others. We acquire fame and appreciation and the world seems to think that accordingly we are being taken care of, and therefore the public devotes its attention to the young and unknown. The latter certainly need help, but a great many of the well established artists are up against it too."

"WILLIAM ZORACH."

At the Artists' Union, 11 West Eighth Street, Miss Bernarda Bryson, union secretary, reported there would be no more demonstrations for a week in order to give the P. W. A. P. committee time to reconsider its policies. Within two weeks, however, Miss Bryson said, a more thoroughly organized demonstration would be afoot if P. W. A. P. policies were not changed.

Miss Bryson, who helped open an exhibition yesterday at union headquarters of works by seventy-five unemployed painters and sculptors, said the union demands had been put in writing, at Mrs. Force's request, and sent to the Whitney Museum as Mrs. Force directed.

"We intend to use the salaries C. W. A. and P. W. A. provide us for the encouragement of artistic propaganda against the existing system," said Miss Bryson. "We have some really first-rate artists in our organization. We have paid two months' rent on this studio (which is on the second floor and is easily adapted to exhibitions), and we are accepting and encouraging anything from the most modern school to the deepest academician.

"Here you see R. Aurocci's 'Story With a Moral,' she added, pointing to a canvas which showed the life progress of the good capitalist boy and the poor criminal. "It is in sharp contrast with Helen Ludwig's 'Brooklyn Bridge' over here, or with Louis Schanker's 'Militant Miners' near the door.

"We had no jury. We refused no hanging. Some of this is pretty political, but, after all, that is what we are seeking."

Each artist in the union exhibition is known to be unemployed. Several are in financial straits, Miss Bryson reported.

ART NEWS LETTER  
TO MRS. FORCE

In an effort to determine the stand taken on this matter, the following letter was sent to Mrs. Force from the offices of THE ART NEWS:

March 19, 1934

Dear Mrs. Force,

Confirming telephone conversation of this morning with your secretary, I have phoned several times in the last few weeks asking for a complete report on the activities of the artists under the P. W. A. P., and when there was going to be any exhibition of the work done. Such reports have been received from many other districts, without our needing to solicit them. Cleveland, even, opened on March 16 an exhibition of work produced for the government under the scheme. In the case of New York, however, no response was received, the first news being that printed in *The Times* a week ago.

Now, in view of the criticism appearing in the *Herald-Tribune* I suggest that the best means of clarifying the whole issue and satisfying the public would be to publish a complete list of the artists that have been employed in the New York area, the work accomplished, and the dates of exhibition when everyone will see for himself the fruits of the project.

I am sending this letter special delivery in the hope that it may elicit an early reply, since we go to press for the March 24th issue on Wednesday.

Yours sincerely,  
LAURIE EGLINGTON.

No response to the above being received by date of going to press, telephonic communication with Mrs. Force's secretary elicited a message to the effect that Mrs. Force was "not ready to give out any information."—L. E.



# AS THEY ARE

## "Strictly American"

### Instinct and Tradition Combined to Influence Erwin S. Barrie in His Persistent Championing of Native American Art

By RICHARD BEER

Back in the year 1907 if you pressed your ear to the ground and kept it there for a long time you might hear a faint echo of the name of William James, and that, psychologically speaking, would be all. Jung and Freud had years to wait before they crossed the Atlantic and if you dreamt of snakes you blamed it on the mince pie à la mode and sensibly let it go at that. You weren't bothered with anything called a "complex" and if you happened to be a young man looking for a job, you weren't embarrassed by having to face an inquisitive individual known as a "personnel officer" with functions varying between those of a doctor and a prosecuting attorney. Business back in 1907 somehow managed to stagger along without those adjuncts and did very well for itself in its rough untutored fashion. The intricate duties of personnel officers in those days were usually delegated to gentlemen with heavy eyebrows and a blunt way of talking who were concerned with just one fact about you,—whether you were worth your salt. And occasionally, in spite of their crude methods, they didn't go so far wrong.

The superintendent of the old firm of Carson Pirie Scott & Company's main store in Chicago looked up from his desk and let his eye wander over the stocky figure of a young man who was applying for a job. If he was shocked he didn't show it, but there was a good deal to see one way and another. The applicant's suit was cheerfully striped and his peg-top trousers came to a halt five whole inches above the floor. There were patent leather pumps on his feet and a high starched collar around his neck from which depended a brilliant tie.

"Name?" said the superintendent.

"Erwin S. Barrie."

"Where you from?"

"Canton, Ohio."

"How old are you?"

"Twenty-one."

"Any previous experience in department stores?"

"No, sir."

The superintendent looked for a long time and then drawled: "There's just one place here that anybody dressed like that could possibly fit in, and that's

the Art Department. Sixteen dollars a week. Want it?"

That wasn't much to offer a Cornell man, even if his clothes were a little extreme, but 1907 was a panic year and Erwin Barrie took the job. For a short time he was engaged in helping Chicago's matrons select suitable frames for their favorite photographs and then someone with perception shifted him into the place where he belonged,—among the paintings.

They were absolutely genuine paintings, too. Anyone with an eye for such matters could tell by examining them that they were done by hand. Furthermore, each one was enhanced by a noble gold frame and was cased in a black velvet shadow box. Carson Pirie Scott and Company sacrificed them at ten and twenty dollars and, if you happened to be wealthy and particular, could also produce a small number of special works, similarly framed, which ran as high as forty and fifty dollars. Nor did that necessarily limit your choice. If you didn't care for oils, there was a stock of pictures executed in mother-of-pearl. It didn't matter. This art department had practically everything.

Erwin Barrie became its buyer within a year, and as such—this was about 1912—had the illuminating experience of going abroad to purchase art at its source. He went to Paris and London and saw it manufactured. The process was simple. One man would paint the sky, the next trees or water, and then if any figures were called for, the picture was shoved along to the figure specialist. The work was carried on in cellars, in cheap shops or anywhere that there was sufficient light and a low rent.

"I bought thirty by forty canvases for seventy-five cents apiece. Set down in New York, with the duty paid, they cost ninety-eight cents. Those were the pictures we retailed in Chicago for ten dollars."

There was a handsome profit in the trade for Carson Pirie Scott & Company, but for a young man with a natural love of good painting it was a barren business. He sought for a means of improving it and, logically enough, hit upon the idea of showing some fine pictures done by reputable American artists.

He took the idea to his employers and found them dubious but willing. He approached six prominent Chicago artists and was met with horror. They hadn't sunk to the level of exhibiting in a department store and it would be a cold day before they did. Mr. Barrie argued with them severally and in the end won a sort of round-robin agreement whereby each man bound himself

to exhibit provided the other five would.

The first artist to take the plunge was Walter Ufer. Chance arranged that the day before his exhibition was scheduled to open at Carson Pirie Scott's, one of his paintings should win the first prize at the Chicago Art Institute, and Mr. Barrie, who was engaged in selling pictures as well as showing them, let no grass grow under

him, art-hungry, and the only way to test his belief was to take art to them.

He did just that, but not on a minor scale. His first experiment was with Aurora, Illinois, a city of about forty thousand people. He loaded a baggage car with carefully-selected paintings and took ten of their authors with him to prove to Aurora that artists were not always eccentric creatures in strange clothes. He enlisted the moral

American art went out from Chicago, not only through the Middle West, but to the Atlantic and Pacific seaboards and as far south as Florida. They were presented everywhere in much the same manner as the original exhibition in Aurora. There was a social function at which the guests were given the opportunity to meet the artists whose pictures they were to see, and sometimes those pictures included a landscape signed by Erwin S. Barrie.

He breaks his narrative there to explain that, out of a nice sense of fairness, he has not exhibited since coming to New York. He feels that to do so would be taking an advantage of his position, and furthermore, he doesn't paint as much as he used to. It seems that there's a golf course near his home in Greenwich.

"And when I get home on Saturday afternoons I may be in a mood to paint. I may see a tree shimmering in the sunshine that would make a perfect picture. But then I think about golf and—do you play? I can't resist the game it's a passion with me. I can't—" He gives it up with a shake of the head and goes on.

He came to New York in December of 1922. His consistent success with the travelling exhibitions had brought his name repeatedly to the attention of Walter L. Clark who was looking for a man to direct the affairs of the Grand Central Art Galleries, then in process of formation. Mr. Barrie took the position, resigning from a high executive place with the Carson Pirie Scott Company in order to do so, and ending a connection of fifteen years with that firm.

But those years of commercial experience were, he says, invaluable to him during the early days of the Grand Central Galleries. He remembers the confused period of the beginning with the workmen still putting up the walls in what had been a loft, with cash running short and Mr. Clark meeting all expenses out of his own pocket. He remembers also the job of getting artists and states with some pride that the first one to be enrolled as a member was John Singer Sargent.

"And Sargent was one of the most dependable men we had. Every artist member contributed a picture annually for three years, and some of them came in months late. But Sargent's never did. He was always on time to the minute and he never forgot. The day before he died in 1925 he wrote me a letter telling me exactly when his picture would be shipped and how it would be packed—rolled up in a metal cylinder."

With the Galleries on a sound working basis, Mr. Barrie again began to broaden his field of operations. An exhibition went to Atlanta, Georgia, and met with great success. Others followed in such scattered places as Manchester, New Hampshire, Peoria, Illinois, Davenport, Iowa, Pasadena, California, Nashville, Tennessee, and Palm Beach, Florida. The results in many cities Mr. Barrie terms "unprecedented," and the system has continued ever since with exhibitions going out at the rate of thirty to thirty-five a year, each

(Continued on page 12)



ERWIN S. BARRIE

By HELEN HOLT HAWLEY

the feet of that fact. He engaged in an intensive publicity campaign of two weeks and at the end of that time was able to show Mr. Ufer, and his employers, a satisfactory record of fourteen canvases sold.

He had demonstrated his theory that the general public wanted and would pay for better pictures than the run-of-the-mill rubbish from European factories. He gave the matter some thought and saw no reason why that public should be confined to Chicago. There were prosperous towns and cities all across the map of the United States whose populations were, he be-

lieved, art-hungry, and the only way to support of two prominent citizens, staged a successful banquet at which the artists made speeches, and then sat back, mentally, to watch results.

They fully justified his belief, and to a young man of twenty-eight with the machinery of his first big idea on trial, they must have been eminently satisfactory. In the space of a week nearly half of Aurora's population had filed through the exhibition rooms and between thirty and forty paintings had been sold.

That was the beginning of a campaign which presently assumed national proportions. Exhibitions of

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## AS THEY ARE

### "STRICTLY AMERICAN"

(Continued from page 11)

in charge of one of Mr. Barrie's carefully-chosen assistants.

He is a firm believer of doing things on a big scale. When the new museum in Houston, Texas, was completed in 1927, a lack of funds kept it empty. Erwin Barrie offered to fill it and his offer was accepted. He loaded three hundred and fifty canvases into a baggage car and sent them on ahead. He himself followed in a private car accompanied by eighteen artists whose personalities were calculated to make a favorable impression on the southwest. They arrived in Houston the night before the exhibition opened and attended a banquet given to celebrate the occasion. That much wasn't unusual; the rest was.

"When we drove out toward the museum next day we saw cars parked solidly along the road for a half mile. We thought there was a ball-game or prize-fight going on and we didn't understand the cause of the congestion till we got close to the museum. All those people had come to see the exhibition, and they weren't all from Houston, either. Twenty thousand of them saw the show between two and six that afternoon."

He recalls other occasions when the American public has shown more than a passing interest in art. There was one day at the Parthenon in Nashville, Tennessee, when the crowd was so dense that people fainted and it became necessary to rope them off in platoons of five hundred. There was also a time at Springfield, Illinois, when a man who had studied with Robert Henri and William Chase rose to his feet and delivered an address that turned a lagging exhibit into a brilliant success. The man was Vachel Lindsay and Mr. Barrie gives all due credit to his powers as a speaker.

He is less quick to take any credit to himself. He sees nothing colorful or

spectacular about his career. It was largely, he claims, a matter of business and straightforward plodding along one line. He doesn't understand how it can make much of a story.

Yes, he collects pictures—Americans only. At his home in Greenwich he has about fifty all told, a collection begun eighteen years ago when he was working for a small salary and it required the savings of six months or more to buy a canvas of no great size. He has acquired examples from the work of Homer Martin, R. A. Blake-lock, William Keith, Frederick Waugh, John C. Johansen, Irving Wiles, Child Hassam, Emil Carlsen, Edward Potthast, Leon Gaspard, Frederic Grant, Bruce Crane, Carl Kraft, Ben Foster, Gardner Symons, Edward C. Volkert and others not so well known nationally.

He owns five paintings by Bruce Crane, the first pictures he bought, each one representing a personal sacrifice, and for that reason he values them today more than ever. But the treasure of his collection is a small Winslow Homer, picked up at an auction in Chicago. To obtain it he bid unknowingly against a friend, and the low price he finally paid for it he considers one of the most unusual bits of luck in all his art dealings.

His dealings have been consistently with and for Americans, and his strict adherence to national lines is perhaps not so hard to account for. Back of him are twenty-one ancestors who fought in the American Revolution. Back of him also is an adventurous youth of eighteen who travelled up and down the southwest in freight cars and rode the blind baggage of the Overland Limited clear from Kansas into Ohio. And back of that youth is a small boy who used to watch his mother paint, but sometimes went across the street to talk for a while with his very good friend whom people around Canton knew as Major McKinley.



"ANNUNCIATION VIRGIN"  
By GIOVANNI PISANO

This sculpture, which was formerly in the von Auspitz collection in Vienna, is a notable work in the collection of the Bachstitz Gallery.

#### DAVIS ET AL. ETCHINGS

American-Anderson Galleries.—The sale of etchings and engravings, the collection of Charles E. Davis of South Hamilton, Mass., sold by his order together with selections from the portfolios of other collectors, on March 14 and 15, realized a grand total of \$11,415. "The Storm" by Anders Zorn went to I. Holland for \$410, the highest single price in the sale.

## RECENT AUCTION PRICES

### NOWAK FURNITURE AND SILVER

American-Anderson Galleries.—The sale of American and English furniture and silver of the XVIIIth and XVIIIth centuries, the private collection of Arthur M. Nowak of New York, sold by his order on March 17, realized a total of \$36,000. The high prices of the dispersal are listed below:

- 51—Pair of rare Queen Anne silver tapersticks—Lewis Mettayer (?), London, 1711; Arthur B. Jenkins \$650
- 57—Charles I repoussé gilded silver rose-shaped dish—William Maundy, London, 1631; H. S. Underwood ..... 950
- 71—Fine rare Queen Anne silver two-handled cup and cover—Simon Pantin, London, 1709; W. W. Seaman (agt.) ..... 1,550
- 79—Pair fine George III silver salvers with claw-and-ball feet—Edward Capper, London, 1768-69; H. S. Underwood ..... 650
- 98—"Attack on Fort Oswego, Lake Ontario, N. America, May 6th, 1814, Noon"—colored aquatint—drawn by J. Hewitt, engraved by R. Havell; Arthur B. Jenkins ... 750
- 102—"The Action Between H. M. S. Shannon and the American Frigate Chesapeake on the 1st June, 1813"—Set of four colored lithographs; Harry Stone ..... 1,040
- 121—Pair Chippendale carved mahogany side chairs—Attributed to James Gillingham, Philadelphia, 1760-70; Mrs. V. M. Lewis ..... 500
- 126—Rare Chippendale shell-carved walnut lowboy—Attributed to William Savery, Philadelphia, 1760-70; I. Sack ..... 550
- 128—Rare Queen Anne mahogany cabriole-legged wing chair in blue silk damask—New England, 1740-50; David Roberts ..... 1,000
- 130—Rare Chippendale mahogany block-front bureau—Attributed to John Goddard, Newport, R. I., circa 1770; Mrs. P. H. Nitze ... 500
- 143—Hepplewhite inlaid mahogany serpentine-front sideboard—New York or New Jersey, circa 1790; H. E. Russell (agt.) ..... 2,100
- 150—Fine rare Queen Anne inlaid crotch walnut bonnet-top highboy—Massachusetts, 1740-50; H. E. Russell (agt.) ..... 1,050
- 152—Georgian carved mahogany, pedestal writing desk—English, early XIXth century; P. H. Nitze ..... 625
- 161—George III mahogany break-front bookcase with secretary drawer—Gillow of Lancaster, English, late XVIIIth century; Miss L. Andrews ..... 1,100
- 192—Lille verdure tapestry, "Paysage au Perroquet"—Franz de Pannemaker (?), Lille, circa 1700; H. Grinnell ..... 700

### LATE STANFORD WHITE ET AL. PAINTINGS

American-Anderson Galleries.—The sale of paintings collected by the late Stanford White and from the collections of Mrs. Annie D. Drake and Miss Helen V. Drake of Chicago, and from other sources, held on March 16, realized a total of \$24,795. We list below the principal prices obtained in the dispersal:

- 12—"Noonday Promenade: Versailles"—Jean Boldini—Italian: 1845-1931; M. V. Horgan (agt.) ..\$1,700
- 64—"Autumn in Montclair"—George Inness, N. A.—American: 1825-1894; W. W. Seaman (agt.) ..... 1,300
- 68—"Landscape"—Henri Joseph Harpignies—French: 1819-1916; M. A. Linah (agt.) ..... 875
- 70—"La Barque a la Pointe de l'Ile"—Jean Baptiste Camille Corot—French: 1796-1875; D. C. Crawford ..... 4,100
- 75—"The Fair Nun Unmasked"—Henry Robert Morland—British: 1730-1797; N. B. Sullivan ..... 850
- 76—"Portrait of a Lady in a Mob Cap"—John Hoppner, R. A.—British: 1758-1810; M. V. Horgan (agt.) ..... 1,300
- 77—"Portrait of a Lady"—George Romney—British: 1734-1802; A. B. Samuels ..... 900

### CLEVELAND

Coincident with the exhibition of work by Cleveland artists done under the P. W. A. P., two other exhibitions, one of sketches for the Russian Ballet collected by Serge Lifar, the other of illustrations for Dostoyevsky's *The Brothers Karamozov*, are also current.

Announcements of The Sixteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen have been sent out by The Museum of Art. All artists in Greater Cleveland are eligible to enter their work, subject to a jury of selection consisting of Mrs. Gertrude Herdle Moore, Director of The Memorial Art Gallery, Rochester, New York; Leon Kroll, painter, of New York, and Russell Plimpton, Director of the Minneapolis Institute of Arts. The exhibition will be open from April 25 through June 3.

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## COMING AUCTIONS

### AMERICAN-ANDERSON GALLERIES

#### SELIGMAN ET AL. PAINTINGS

Now on Exhibition  
Sale, March 29

A fine recorded portrait by Lawrence and a strong group of Barbizon school works are included in the paintings collected by the late Henry Seligman, which will go on exhibition at the American-Anderson Galleries today, prior to sale, by order of the executors, the evening of March 29. The Lawrence, a waist-length portrait of "Frederick H. Hemming, Esq.," painted in 1824-5, comes from the collection of Frederick H. Hemming, Esq., Jr., and was shown at the Royal Academy, 1873, and at Birmingham, 1828, at the request of Lawrence. It is recorded in Lord Ronald Sutherland Gower's *Sir Thomas Lawrence*, 1900, and in Sir Walter Armstrong's *Lawrence*, 1913.

Included in the catalog with the Seligman pictures is a small group of valuable paintings, the property of two New York private collectors. In which a fine Corot, "Le Vieux Pont de Mantes" (Mantes-sur-Seine), is outstanding. It was painted about 1855-60 and presented by the artist to M. Hubert-Martincourt. It was shown in the Exposition de l'Ecole des Beaux Arts, Paris, 1875, and comes from Messrs. Arnold & Tripp, Paris, 1901, the collection of M. de Montgermont and from Messrs. Scott & Fowles, New York, and was one of the pictures in the Edmund C. Converse collection dispersed at the American Art Association in 1927. It is illustrated and described in Robaut's *L'Oeuvre de Corot*, Vol. II, No. 819.

Representing the earlier French painters are two very attractive Boucher canvases, "Summer" and "Autumn," companion works, which have passed through the following collections: Marchese Salza, Naples; Count Arthur Berchtold, Hungary; Galerie Sedelmeyer, Paris, and E. T. Stotesbury, Philadelphia. Among the figure studies are a Bouguereau, "Portrait of a Little Girl," and Gerome's "The Tanager Shop." Works by Henner, Cazin, L'Hermitte and Ziem are also offered, as well as paintings by Jacque, Harpignies and Diaz, coming originally from famous houses.



ACAJOU COMMODOE

By A. P. JACOT, LOUIS XV PERIOD

This beautifully proportioned specimen mounted in bronze doré is included in the collection of the late Mrs. Benjamin Stern, to be sold at the American-Anderson Galleries on April 4, 5, 6 and 7.

#### BIXBY ET AL. LIBRARY

Now on Exhibition  
Sale, April 4, 5

George Washington's own copy of Robertson's *History of the Reign of the Emperor Charles V*, London, 1782, probably the most outstanding memento from George Washington's library now available, in four volumes, each having on the title-page a beautiful specimen of his autograph and a most brilliant impression of his bookplate, appears in a catalogue comprising the important collection of the late Mr. and Mrs. W. K. Bixby of St. Louis, Mo., to be sold by order of the heirs, which will go on exhibition today at the American-Anderson Galleries prior to dispersal on April 4 and 5. The library formed by a recently deceased mid-

Western collector, and property belonging to other private collectors, including Miss Margaret Sheeran of Philadelphia, Joseph L. Glitterman of New York, and John Stuart Groves of Wilmington, Del., are comprised in the same catalog which is replete with collectors' items of high quality. Outstanding among these are a splendid collection of autograph letters, ranging from a group from George Washington to letters from Franklin Delano Roosevelt, and including others from John Adams, Thomas Jefferson, Henry Clay, General Grant, Theodore Roosevelt and President Harding. Several documents of importance include one bearing eleven full signatures of George Washington, and others relating to the surrender of General Johnston to General Sherman. A remarkable group of important first editions and manuscripts of eminent English and American authors is also offered.

## "The New Yorker" Proffers Comment On Machine Art

The following account of the Machine Art Exhibition, at the Museum of Modern Art in The New Yorker of March 17, is so obviously written in a spirit with which we are in the most complete accord, that we cannot refrain from reprinting it:

The place itself looks, more than anything else, like a very elaborate hardware store (which is meant as a compliment). A hardware store, let us say, run by Brancusi and Fernand Léger. As you come in, you are faced by a circular saw, kind of Greek in effect but really designed by Disston for roughing down lumber. Then there's an airplane propeller staring austere from a wall, and then there are sections of cold-rolled tubing, and vacuum cleaners and microscopes and ashtrays and kitchen utensils and so on. Pretty much everything, from cog wheels to dentist's drills, each object posed in a polished isolation that is itself a kind of beauty.

Not everything, though. We might as well be constructive, and there were some things we missed. There was a Lilly-cup container on exhibition, for instance, but not water-cooler beside it, and of the two we've always thought the water-cooler far the lovelier object d'art. And among the electric-light fixtures, there wasn't one of those goose-necked flexible desk lamps—which, when you bend them the right way, can look as mysterious as Brancusi's "Sorcière." No tin funnels, either, and you can hardly beat a tin funnel for symmetry of line. As far as that goes they've left out the gasoline pump, too, perhaps the most august-looking object our civilization has produced.

If you go there, you're supposed to vote on your selections among the exhibits. The official jury, consisting of Miss Amella Earhart, Professor John Dewey, and Professor Charles R. Richards, has already made its awards, giving first, second, and third prize, respectively, to a section of steel wire, a motorboat propeller, and a bowlful of ball bearings, but there's to be a weekly balloting among the visitors as well.

We cast our own vote for a handful of tiny screws sprinkled on a piece of blue velvet in one of the cases. We didn't know what they're for, but they looked so forlorn, lying there. It was the one touch of pathos in the whole bright, competent array, and we thought it deserved some recognition.

## NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

March 29—Paintings collected by the late Henry Seligman, sold by order of the executors, together with paintings, the property of two New York private collectors. Now on exhibition.

Rains Auction Rooms  
3 East 53rd Street

March 28 (afternoon)—Chinese art, including jewelry, textiles, porcelains, jades, etc. On exhibition, March 25.

March 28 (evening)—Currier & Ives prints, to close the estate of the late Everett Fowler of Kingston, New York, sold by order of the executors. Also a collection of etchings. On exhibition, March 25.

March 29 (afternoon)—A group of English and French furniture and decorations, including the property of Edmund Leon of Bordeaux, France. On exhibition, March 25.

## HARMER TO SELL VALUABLE STAMPS

LONDON.—It is an eloquent commentary on our national flair for "muddling through" that when Mr. R. H. Harmer, the New Bond Street expert and auctioneer in postage-stamps, arrived in London with the seven suitcases of stamps, which were escorted through New York on their way to the *Majestic* by eight armed detectives and under the protection of an armored car, there was not so much as an official of any kind to greet them or look after them. Or maybe, the incident is not so much a sign of our laxity in such matters as of the comfortably law-abiding conditions under which we exist! Anyhow, the collection, which has been valued at £100,000, and which was brought together over a period of twenty years by the late Mr. Arthur Hind of Utica, New York, U. S. A., reached its destination without mishap, though a common taxicab took the place of the armored car. It will be sold at auction some time during the coming year on behalf of the present owner, a nephew of the late collector, resident in this country. Stamp prices just now rule especially high in London as compared with the market elsewhere, and seeing that some particularly rare and interesting specimens are included, it is anticipated that some sensational figures will be reached.—L. G. S.

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## AROUND THE GALLERIES

By JANE SCHWARTZ

A swift change of mood is necessary to one who chances upon the Marie Sterner Galleries in the next twelve days, for no less than five nationalities are represented in the current women's show. In the American group, which is by far the largest, Peggy Bacon with her "Nosegay" is outstanding, although the beautifully composed group of Anne Goldthwaite runs a more than close second. Conspicuous because of the vivid color was one of those sculptural flower pieces of Mrs. Irving T. Bush, while Dorothy Varian, Florine Stethelmer and Theresa Bernstein are other well-known contributors. The German and Italian schools are represented by Annot and Anita Venier Alexander respectively, whose work has been commented upon previously in this column. Marie Laurencin at her most charming completely dominates the show with her witty femininity. No international group would be complete without a touch of the Orient, so that a self portrait of Maimie Sze rounds out this quintet.

The Orient was still prominent when we arrived at the beautiful new gallery of William Holst, where an exhibition of Oriental still lifes by Occidental artists is being held. The rich color of the East predominates and sends a cheerful glow over the interior. An exotic note is attained by these artists who cleverly weld together the western approach to still lifes with the eastern subject. Among the contributors are Henry Golden Dearth, Jacob Dooyewaard, Malthe M. Hasselriis, Hubert Vos, Harry W. Watrous and Artemis Tavshanjian.

At the Morton Galleries, there are nine current exhibitors of whom Helen Farr and Marion Humfeld are featured. The former paints in a soft languorous style, while the latter is striving for radiance in her landscapes which employ greens and blues in an impressionistic manner. Of the remaining artists, Don Freeman shows the greatest promise especially in his watercolors where humor and intimate details are freely expressed.

Well, lots of funny things have happened during this art season. Julien Levy's surrealist objects and the Modern Museum's vacuum cleaners in the guise of art, but they were nothing compared with what the Ferargil Galleries are featuring this week. It is the Padova exhibit of footwear of the future by Andre Perugia. It seems that there was a cubist movement once upon a time. The gentlemen, engaged in this form of artistic expression, influenced various factors in the march of civilization. Wouldn't they be embarrassed to know that they had affected the feminine foot attire? You won't discover these shoes in any leading department stores, so a visit to this gallery is urgently advised. One may see a toeless pump with a machine age metal heel, an evening oxford with aeroplane wire shank and a mule with organ pipe metal heel and metal instep bar. More fun for the chiropodists!

There is also an exhibition of American drawings, prints, sculptures, and paintings which illustrate the theory that "often the artist's story is told primarily through interesting treatments of the feet and legs." Many leading artists are featured, but again the prize goes to Peggy Bacon whose pastel is highly effective in its pedal expression. Others of interest are John Sloan, Bernadine Custer, Bertram Goodman, Edmund Blampied and numerous familiar names.

The last group show takes place at the Argent Gallery, where spring is sub-



SEPIA WATERCOLOR

By DERAIN

Included in an exhibition of watercolors by Derain, which opens at the Marie Harriman Gallery on March 26.

ject to an agreeable preview. Such optimism and gaiety is something out of the ordinary. Thus, this veritable avalanche of an infinite variety of birds, beasts and flowers proved a charming gesture in this March interlude. Inasmuch as the show lasts through Easter, the ardent swain is recommended to an extraordinarily large selection of corsages. We predict competition between art at this gallery and nature at the Grand Central Palace! All the familiar members of this organization are present in their best and jolliest Easter bonnets.

There is an outdoor quality to the Grand Central Galleries (Vanderbilt Branch) derived no doubt from the garden sculpture of Rachel M. Hawks. Some very decorative pieces are to be seen, among which "Boy on Snail" and "Butterfly Girl" were our favorites. A collection from the Gallery of American Indian Art repeats some of the pleasure we have experienced this season. Varied color runs riot and an unlimited variety in design marks the showing of stunning rugs, watercolor drawings of Zuni Pueblo children, pottery from San Ildefonso and Santa Clara and Navaho jewelry. The third item in this group is the exhibition of paintings of "A Century of Progress Exposition" by Frederic M. Grant. The carnival spirit is well-conveyed in scenes woven about the principal buildings including the Hall of Science and the Temple of Jehol.

Mexico, perhaps because of the colorful variety in her landscape and people, has been one of the favorite spots

for the artist. Irwin D. Hoffman, who appears at the Empire Galleries, has joined the group of painters who have taken joy in interpreting, each according to his own temperament, the life of the Mexican people. Here is an artist who, not because of his subject matter, but because of his artistic personality has been able to paint an almost hackneyed scene with verve and brilliance. His compositions are never dull and are developed out of a feeling for organic growth rather than by the usual rules. He is an artist who definitely has something to say and in this day and age of small talk in paint, that means a great deal. A series of etchings reveal a technique in black and white which was noticed earlier in the season at a downtown gallery.

While in the vicinity of Rockefeller Center, the interested gallery-goer will find the paintings of Irving Holtzman on view at Caz-Delbo Galleries. The artist shows a preference for pastel colors, particularly yellow, which give softness and a mood of reverie to his canvases. One will find charm in his reticence, especially in "Mountain Road." He is more successful in his landscapes and still lifes than in the portraits.

The finale is reached at the Becker Galleries where Schary exhibits some pen drawings of scenes from the Ballet Russe. Since the drawings are entirely dependent upon line, which is expressive although it lacks delicacy, these are rather good. Among the ballets represented, which the frequenter of these recitals will recognize without catalog, are "La Concurrence," "Prince Igor," "Les Sylphides" and "Petrouchka."

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## PARIS LETTER

By Marcel Zahar

The year 1900 has come to be regarded as the symbol of a golden age, and, indeed, when we compare it with this present year of disgrace, 1934, it may well seem to have afforded the acme of felicity. Thus 1900 has recently been much in evidence on screen and stage, in photograph collections and in literature, and now the Galerie Braun is giving an exhibition presenting "1900 Paintings." "From Bonnat to Bonnard," the poster goes on to explain, by way of indicating the range of works on view. A curious confraternity, this—its members deployed in a wide semi-circle from right to left according to their tendencies! On the right wing are the classicists, the academicians, who, thirty years ago, were in the ascendant; nowadays, we fear, there is little enough to be said for them. As now resuscitated from the dusty limbo of thirty years' oblivion, they have a sadly dragged air, these cynosures of the past: a pseudo-mystical Cormon; Rayphet's pompous "Musketeer"; an insipid society portrait by Etchevery; a soapy, rufous Henner; a "Charge of the Hussars"—as uninspired as uninspiring—by Detaille; and a "Venetian Scene," by Fleming, "bête à pleurer" as I heard a visitor remark.

In this right-wingers' group Carolus-Duran and Bonnat are *facile principes*. There can be no two opinions about Bonnat's sincerity; his portrait of Renan is a fine achievement, if somewhat too literally true to life. Each millimeter of the philosopher's skin is given its exact value, we are not spared one wrinkle of his face; and almost startling are his elongated, square-cut nails. Coming to the "centre" and "left-wing" groups, we find works by artists who in those far-off days were damned for scape-goats, banned from official salons; Cézanne, Degas, Lautrec, Monet, Pissarro, Redon, Renoir, Henri-Rousseau, Cross, Signac, Vallotton and Bonnard. It is easy to imagine the furious polemics which such an exhibition as this would have provoked in 1900. The wheel has come full circle. Painters and public can now review dispassionately the conflicts of their fathers. On the conservatives of 1900 they smile with cool disdain and heartily commend the rebels of the whilom left.



"MOZART"

By JOSEPH POLLET

Included in the artist's current show at the Downtown Gallery.

At the Beaux-Arts Gallery we are given another interesting retrospective exhibition dealing with the Symbolist School which came into prominence at

the close of the XIXth century. Not only the pioneers of Symbolism, but those who till our time have followed on their lead, are well and amply represented here.

The movement began in Brittany, in an *auberge* at Pont-Aven, to be precise. Gauguin visited the little Breton town in 1886, and the canvases he brought back with him were strongly marked by the new tendency. The earliest gatherings of the new group were held at Pont-Aven, and amongst the artists present were Laval, Sérusier, Séguin, Anquetin, Van Gogh, Toulouse-Lautrec and Bernard, who was said to be the originator of the symbolist doctrine. There it was that Gauguin painted his "Yellow Christ" and "Jacob Wrestling with the Angel," while Bernard composed "The Pardon" and "Black Corn." Sérusier brought back from Brittany to the little studios of the Académie Julian a small board on which pure colors had been tessellated in a certain predetermined order; this lay-out had been composed under Gauguin's personal supervision. The neophytes, Bonnard, Vuillard, Maurice Denis and Roussel, revered this little painted board as if it were a table of the law, the heaven-sent code of a new art, brought down for their enlightenment from a Breton Mount Sinai!

Under analysis, the work of these pioneers reveals a strange array of influences at work: Japanese prints, colored emblems and inn-signs, *images d'Épinal* and the "stylized" patterns of Romanesque art. With a curious mystical fervor they transposed natural beauty on to the decorative, purely ornamental plane. For them the notions of depth and pictorial values had lost their natural significance; every motif was penned within the compass of a clean-cut silhouette and every picture subdivided into (so to speak) watertight compartments, each of which was strongly demarcated from its neighbors. Flat tones predominated, and there was very little color modulation within the various compartments. The less successful pictures of this school remind us of jigsaw puzzles; the best, of stained-glass windows, or of tapestry. As a rule the artists took as their subject matter epic legends, the symbols of ethnic folklore and medieval themes, investing all alike with a religious or literary glamour. Indeed not a few of these symbolist painters specialized in religious art; Maurice Denis, one of the last representatives of this school, has produced a number of works inspired by Catholicism.

## CORRESPONDENCE

March 9, 1934.

My Dear Madam:

Thank you for your review of my sculpture at the Delphic Studios.

I had hoped though you would delve into their inner substance and dwell on them at greater length. If you did you would have discovered that my art is possessed of a new and singular significance, that of altitude, symbolic of man's perpetual aspiration. It introduces thoughts that run vertically; a sensitiveness, ease and grace that go beyond our experience; and a figure, which in essence is the very manifestation of spirit. Yet it is well kept within the boundaries of sculptural quality: of mass and simplicity of form. This type of figure is the synthesis of realism and abstractism.

All this and very much more can be said about my new sculpture, after one has been with it for a while; since time is an indispensable factor in the assimilation of anything that is new.

I believe that my art deserved a more serious approach and a keener insight, qualities with which, I do not doubt, you are endowed if you only had taken your time to be with it, to analyse it.

Sincerely yours,

(Signed) ADAM A. SANDERS.

(Very often, when one must cover a great many exhibits in a comparatively short time, it is impossible to devote as much time to each as we would wish. This, one must realize, is a situation, which is not only detrimental to the artist but to ourselves as well. We make every endeavor to recognize any talent which the artist has incorporated into his work. If we have overlooked any in this case, it is to be hoped that another exhibition in the near future will allow us reconsideration.—J. S.)

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## LONDON LETTER

By Louise Gordon-Stables

The honors of full Academician having become available through a vacancy left in the ranks, these have been conferred upon Richard Sickert, whose election some years ago to Associateship marked a definitely new departure on the part of the Committee at Burlington House. In the interim this challenging artist has given the powers that be a variety of nuts to crack and pills to swallow (whichever simile seems to fit best the difficult occasion!), and it is impossible to help being amused by the very mixed feelings which must have accompanied the election. There was obviously no other course but to confer due distinction upon a man of such world-wide recognition, yet the authorities cannot have felt altogether happy when hanging his portrait of Sir Nigel Playfair, his "Raising of Lazarus," and the various other paintings, which have struck such an incongruous note upon the walls. Indeed, his work has always appeared even more provocative in the setting of the Royal Academy than when viewed in surroundings more sympathetic to it. But nevertheless, those responsible for the election are to be congratulated upon having taken a step in the right direction. No doubt the new Academician has in store for them still more difficult propositions to be grappled with.

In his present exhibition at St. James' Place, Mr. Sidney Burney has departed somewhat from his usual practice of featuring sculpture alone and is showing a number of Renoir drawings, and only three carvings. In particular, of the latter, a group of two figures in wood, taken from the bed of a river in Dutch New Guinea, is of exceptional interest, displaying to a high degree that arresting appeal which comes from the archaic, when it has been wrought with spiritual aspiration and the urge to express mankind's strivings towards the stars. In the faces, which clearly denote the simian origin of man, there is a peculiarly pathetic suggestion, which is accentuated by the lean subordination of the bodies. As to date or history nothing is known. In a very different tradition is a joyous carving of a figure of the mediaeval French school, still showing traces of color in the folds of its beautifully wrought robes, a radiant example of that particularly happy feeling which animates so much of France's sculptural work. The third, a granite torso by Zadkine, seems in its uncompromising modernity to reflect an age which has neither the pathos of the



"HEAD OF PARISER TORSO"

By LEHBRUCK

Included in the forthcoming sale of modern paintings and sculptures from the collection of Dr. B. D. Saklatwalla of Pittsburgh, Frank Crowninshield of New York, and others, at the Rains Auctions Galleries on April 6.

primitive nor the happy confidence of the Gothic. Its suggestion of the mechanical is apt, but the modeling, though interesting, brings no such emotional reactions in its train.

The Renoir drawings, some of which are studies for larger works, demonstrate the artist's flair for fine line and his talent for conveying a sense of tactile values.

The exhibition at the Reid-Lefèvre Galleries of paintings by S. J. Peplow shows him largely concerned just now with the problems presented by flower arrangements and groups of still life. To these he brings an original color sense and a nice appreciation of form. His work is decorative to a high degree and his flower studies should make excellent wall treatments for the modern room. Less uncompromising than much of his earlier output, his latest landscapes are solidly composed, and full value is given to the whole by the massing of the various passages.

It is educational to visit the show of paintings by George Morland at the Tooth Galleries in New Bond Street, for this is an artist not too liberally represented in our national collections, while in the Tooth Galleries we have

nearly twenty examples. There is a mellow richness about these works which alone would account for the place which he occupies with those who care for the XVIIIth century spirit in genre painting. If the sentiment expressed in the figures of his villagers is not that which animates us today, we can accept it for the sake of the real appreciation which is obvious in his rendering of mountain, sky and glen. His horses, if likewise sentimentally treated, are admirably modeled and well observed. The works shown all belong to his best period.

## BRONZES BOUGHT BY METROPOLITAN

Two bronzes from Malvina Hoffman's recent exhibition, "The Races of Man," at the Grand Central Art Galleries, were purchased by the Metropolitan Museum of Art. The pieces selected by the Museum are "Daboa," or African dancing girl, and the head of a Bali dancer, two examples which were greatly admired during the show and of which several copies were sold.

The exhibition is scheduled to go on tour of the United States and will be shown at the leading museums throughout the country.

## ART OF MODERNS IN SALE AT RAINS

The Rains Auction Rooms at 3 East 53rd Street announce for the evening of April 6 an extremely interesting sale of modern paintings, sculpture, water-colors and drawings from the collections of Dr. B. D. Saklatwalla of Craf-ton, Pa., Frank Crowninshield of New York City and from other private consignors. The collection will be placed on exhibition on Sunday afternoon, April 1, and will remain on view daily until the date of the dispersal.

The Lehbruck head which we illustrate on this page is indicative of the fine offerings in the sculpture group, which also includes works by Maillol, Bourdelle, Despiau, Kolbe, and Rodin. Among the American contemporaries included in the dispersal are Ault, Brachard, Burlin, Coleman, Davies, Dickinson, Ganso, Gaylor, Halpert, Hart, Kuhn, Levinson, Prendergast, Pascin, Stella, Strater and Walkowitz.

The large selection of French art numbers examples by Besnard, Blampied, Blanc, Castel, Coubine, Coubert, Degas, Derain, Dufresne, Raoul Dufy, Dumont, Friesz, Galanis, Gauguin, George, Gromaire, Hebuterne, Labourg, Laurencin, Lurcat, Macelet, Marquet, Matisse, Modigliani, Moselsio, Metzinger, Picasso, Pissarro, Plancon, Redon, Rouault, Roussell, Sarraz, Segonzac, Sola, Stadelman, Utrillo, Valadon and Vlaminck.

Works by artists of other nationalities such as Covarrubias, the Mexican, George Grosz of Germany, the Polish Kisling, Masreel of Belgium and Romano of Italy and others are further features of this interesting sale concerning which further details will appear in our next issue.

## RECENT ART BOOKS

ERIC HUDSON

Compiled by  
Frederic Newlin Price  
\$3.00, Published by  
William Edwin Rudge

Eric Hudson, designated by Royal Cortissoz as the painter of "some of the most admirable pictures of the sea that our art has produced," is the subject of a slender, well-made volume, compiled by Frederic Newlin Price of the Ferargil Gallery, where Hudson's work was exhibited. Within the scope of a few pages, Mr. Price presents a brief biography of the painter, thirteen black and white reproductions of his paintings, a list of Hudson's pictures with their dimensions, and a review of the artist's work by Mr. Cortissoz of the *Herald-Tribune*, from which we quote:

"An exceptionally inspiring talent is reflected in the paintings by the late Eric Hudson. . . . He was not exactly of the school of Winslow Homer. He did not have that painter's gift for dramatization nor did he have quite as finished a technique. Hudson used a forthright, almost harsh type of brushwork. But what makes it appealing is the rude power in it and the intensely artistic fervor that glows through it. . . ."

This book, of which only three hundred and nine copies have been issued, is attractively bound and well printed on smooth stock.

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## MURAL CONTEST FOR N. Y. CHAPEL

A first prize of \$500 in cash is offered to the needy and unemployed artist who wins the competition recently announced by Charles Rosenthal, founder of the Riverside Memorial Chapel in New York City. With the cooperation and sponsorship of the unemployment divisions of the College Art Association and the Architects' Emergency Committee, Mr. Rosenthal devised this contest with the idea of offering continued activity to the artists who cannot be accommodated by the curtailed PWA program.

The Riverside Chapel, constructed in a Gothic style, contains three blank arches measuring seventy-six inches in width and one hundred and eight inches in length, for which contestants are to submit mounted sketches for murals scaled one and one-half inches to the foot. A jury composed of Thomas Benton, Ernest Peixotto and Florence Levy, Supervisor of the Federated Council on Art Education, will review

## FOREIGN AUCTION CALENDAR

### LONDON Christie's

April 26—Rare Adam furniture and the Boucher Neilson Tapestries from the collection of the Marquess of Zetland.

May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.

May 10—Fine old English and Continental silver plate.

May 11—Important pictures, drawings and engravings, the property of the late Leopold Hirsch.

### COLOGNE Lempertz

April 17—A porcelain collection consigned by a collector from the Rhineland.

the sketches and the winning artist will be commissioned by Mr. Rosenthal to execute the murals. Two other cash prizes of \$35 and \$15 will be awarded to the sketches judged second and third best.

## CHICAGO TO SHOW INTERNATIONAL ART

CHICAGO.—Five hundred and twenty water colors, drawings and pastels have been selected for exhibition in the forthcoming International Exhibition of Water Colors at the Art Institute, which will open on March 29 and continue through April 29. An advance view of the work selected reveals many interesting phases, which the public will find worthy of study. The work of the numerous foreign artists will be compared with our American craftsmen. Painters from Austria, France, Germany, Great Britain, Guatemala, Italy, Mexico, Poland, Russia, Spain and Switzerland are represented, with a total of one hundred and sixty-five entries. France alone has seventy-eight works in the exhibition, forty of which are from the brush of Lucien Simon. The United States, in number at least,

## EXHIBITORS' CALENDAR

### NATIONAL CERAMIC EXHIBITION Third Annual Robineau Memorial Show

Places of Exhibition: Syracuse Museum of Fine Arts, Syracuse, N. Y.

Dates of Exhibition: May 1-28. Closing date for entries—April 21.

Material: Any media in the ceramic field made by potters of the United States.

Awards: \$50 for the best piece of pottery; \$50 for the best piece of ceramic sculpture.

Judges: Gertrude Herdle Moore, Director, Memorial Art Gallery, Rochester; Arthur E. Baggs, Ohio State University; Guy Cowan, Onondaga Pottery Company, Syracuse.

Further Details: Address Anna Wetherill Olmstead, Director, Syracuse Museum of Fine Arts.

preponderates in the show with three hundred and fifty-five entries. It will be one of the best shows of international scope held for many years.

## THE INDEPENDENTS TO OPEN APRIL 13

The exhibition planned by the Society of Independent Artists this year will be their Eighteenth Annual Show and will be held in the Grand Central Palace, where it has been for the past four years. Commencing on April 13 and continuing through May 6, as usual, it will be open to all artists without selection of work by a jury and without the creation of distinction among exhibitors through the awarding of prizes. To avoid any discriminating, the paintings will be hung in alphabetical order according to the name of the exhibitor.

All artists, both painters and sculptors, are invited to join the society and to have their work represented in this exhibition. In order to have this show available to all creative workers, the society has reduced its annual dues from nine dollars to four dollars per year. All entries must be in the hands of the secretary, A. S. Baylinson, 54 West 74th Street, by April 6.

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## Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Winter exhibition.

Academy of Medicine, 103rd Street and Fifth Avenue—Seventh annual exhibition of the New York Physicians Art Club, starting March 31.

Ackermann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 550 Lexington Avenue—Navaho Indian watercolor paintings.

An American Group, Barbizon-Plaza Hotel—Watercolors by Jacob Getlar Smith, to March 31.

American Museum of Natural History, 77th Street and Central Park West—Art exhibition by staff artists, to April 8.

An American Place, 509 Madison Ave.—Forty-four selected paintings of Georgia O'Keeffe, 1915-1927, to March 27.

Architectural League Club House, 115 East 40th Street—Eleventh annual exhibition by New York Chapter of American Society of Landscape Architects, to March 31.

Arden Gallery, 460 Park Avenue—Garden Club of America plans and renderings by Fellows of the American Academy in Rome, to April 2. Arden Studios—Portraits of gardens designed by Fletcher Steele, painted by Harry Sutton, Jr., to April 2.

Argent Galleries, 42 West 57th Street—"Birds-Beasts-Flowers," by members of the N. A. W. P. & S., to April 7.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of landscapes in oil and watercolor, to April 1; paintings by Harry Roseland, to April 20.

Isabella Barclay, Inc., 130 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

John Becker, 520 Madison Avenue—Gouaches by Hans Arp.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Ruth Campbell Bigelow, 870 Madison Avenue—Flower portraits by Anna Fisher, garden photographs by Isabella Pendleton and Clarence Fowler.

Brooklyn Museum, Eastern Parkway—Pictorial photography by members of the Department of Photography of the Brooklyn Institute of Arts and Sciences during March.

Brunner Gallery, 55 East 57th Street—Sculpture in metal by Pablo Gargallo.

Frans Baffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Cas-Delbo Galleries, Fifth Avenue at 49th Street—Paintings by Irving Holtzman, to March 25.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporaria New Art Circle, 509 Madison Avenue—Paintings by Arthur Dove, (through courtesy of An American Place), Yasuo Kuniyoshi and Max Weber, through March.

Contemporary Arts, 41 West 54th Street—Paintings by Charles Logasa, March 26-April 14; new work by Contemporary Art Group, to March 31.

Cronyn & Lowndes, Rockefeller Plaza—Paintings and watercolors by George Pearse Ennis.

Decorators Club Gallery, Squibb Building—Decorative nature studies, April 4.

Delphic Studios, 9 East 57th Street—Paintings and fresco photographs by Siqueiros, sculpture by Helen Gaulois, photographs by Von Behr.

Demotte, Inc., 25 East 78th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Recent paintings by Joseph Pollet, to March 31.

A. S. Drey, 650 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by Braque, Matisse and Picasso, from the collection of Paul Rosenberg, for the benefit of Children's Aid Society and French Hospital of New York, to March 31.

Ehrlich Galleries, 30 East 57th Street—Special exhibition of early American paintings by Earl, Stuart, Copley and others. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Eighth St. Gallery, 61 West 8th Street—Paintings and etchings by A. Mark Datz, March 28-April 17; exhibition of watercolors by Nathaniel Dirk, to March 27.

Empire Gallery, 620 Fifth Avenue—Paintings and etchings of Mexico by Irwin D. Hoffman.

Etceetera, 21 East 57th Street—Watercolors and tempera sketches of flowers by George Stonehill, through March 26.

Ferragil Galleries, 63 East 57th Street—Portraits by Kenneth Green, starting March 26; American painting and sculpture, featuring interesting treatment of feet; Andre Perugia's art in footwear; recent paintings by Luigi Lucioni, to March 25.

The Fifteenth Gallery, 37 West 57th Street—Paintings by Carl Gordon Cutler, to March 31.

Fine Arts Galleries, 215 West 57th Street—109th annual exhibition of the National Academy of Design, to April 15.

French & Co., Inc., 310 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th Street—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Group showing of prints, lithographs and woodcuts, silhouettes by Hunt Diederich, to March 31; garden sculpture by Rachel Hawks, art of the American Indian, and paintings by Frederick M. Grant, to March 31.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Recent paintings by E. L. Blumenschein, flower paintings by Leon Carroll, H. Dudley Murphy, Anna Fisher, Carle Blenner and others, March 31.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Georges Papazoff, to April 7; twenty-six watercolors, sepias and drawings by Derain, March 26-April 14.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

William Holst, 5 East 57th Street—Oriental still lifes by Occidental artists, to April 2.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBe; drawings by Julius Komjati.

Koppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleeman-Thorman, 38 East 57th Street—Recent paintings by Albert Sterner.

Knoedler Galleries, 14 East 57th Street—Etched portrait work of Anthony Van Dyck, to April 7; XVIIIth century Dutch paintings.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings in co-operation with the Downtown Galleries.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Marc Pepper.

Littenfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Recent paintings by Jonas Lie, to March 26; watercolors of South America by Elliot O'Hara, to April 2.

Macy Galleries, Broadway at 34th Street—Exhibition by contemporary American artists, during March.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Watercolors by Raoul Dufy, to March 31.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnestock collection of lace and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 15.

Midtown Galleries, 559 Fifth Avenue—Paintings by Joseph Margulies, to March 31.

Milch Galleries, 108 West 57th Street—Watercolors by John Whorf, to April 7.

Montross Gallery, 785 Fifth Avenue—Paintings by Geneva Fitzgerald, to March 31.

Morton Galleries, 130 West 57th Street—Paintings by Helen Farr, Marion Humfeld and group, to April 2.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1850; the History of Central Park, 1852-1933; Tally-ho coach; a Calèche of 1895; "Vanishing New York" photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—Machine art, to April 16.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Watercolors and drawings by William Siegel, temperas and drawings by Anton Refregier, watercolors of architectural projects in Soviet Russia by Erich Borchert, to April 1.

New York Historical Society, 4 W. 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Wood engravings by Henry Wolf, weekdays to April 10; drawings for prints, in Print Room, to November 30.

New York Public Library, 121 East 58th Street—Exhibition of etchings by Teresa Cerutti-Simmons, to April 1.

New York Public Library, Hudson Park Branch, 66 Leroy Street—Metropolitan Museum's traveling exhibition of "China and Japan: An Exhibition of Far Eastern Art," to March 31.

New York Public Library, George Bruce Branch, 518 West 125th Street—Metropolitan Museum's traveling exhibition of "Arms, Armor, Textiles and Costume Dolls, 1492-1776," to April 1.

Newhouse Galleries, 578 Madison Avenue—Paintings by Lillian Genth, to April 7.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 485 Madison Avenue—Drawings and watercolors of contemporary French artists.

Raymond & Raymond, Inc., 40 East 49th Street—A survey of the development of the graphic arts, to April 13.

Rehn Galleries, 683 Fifth Avenue—Paintings and drawings by George Luks.

Reinhardt Galleries, 730 Fifth Avenue—Recent paintings by Sanford Ross, March 27-April 17; paintings by old and modern masters; sculpture.

Rockefeller Center Forum, 30 Rockefeller Plaza—Municipal Art Show.

Rosenbach Co., 15-17 East 51st Street—Pastels by John Mc Lure Hamilton; rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Memorial show of paintings by George Inness, Jr., to April 7.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Roy & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by old masters, rare tapestries, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 576 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Marie Sterner, 9 East 57th Street—Paintings by women of five nationalities, to March 31.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Ellisheims.

University Settlement, Eldridge and Rivington Streets—Metropolitan Museum's traveling exhibition of "Ancient Egypt, Its Life and Art," to April 15.

Valentine Gallery of Modern Art, 40 East 57th Street—Paintings by modern French masters.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, an Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weitzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Etchings by Harry Sternberg, to March 31.

Whitney Museum, 10 West Eighth Street—"Paintings and Prints by Philadelphia artists," March 28-April 26.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by modern French artists.

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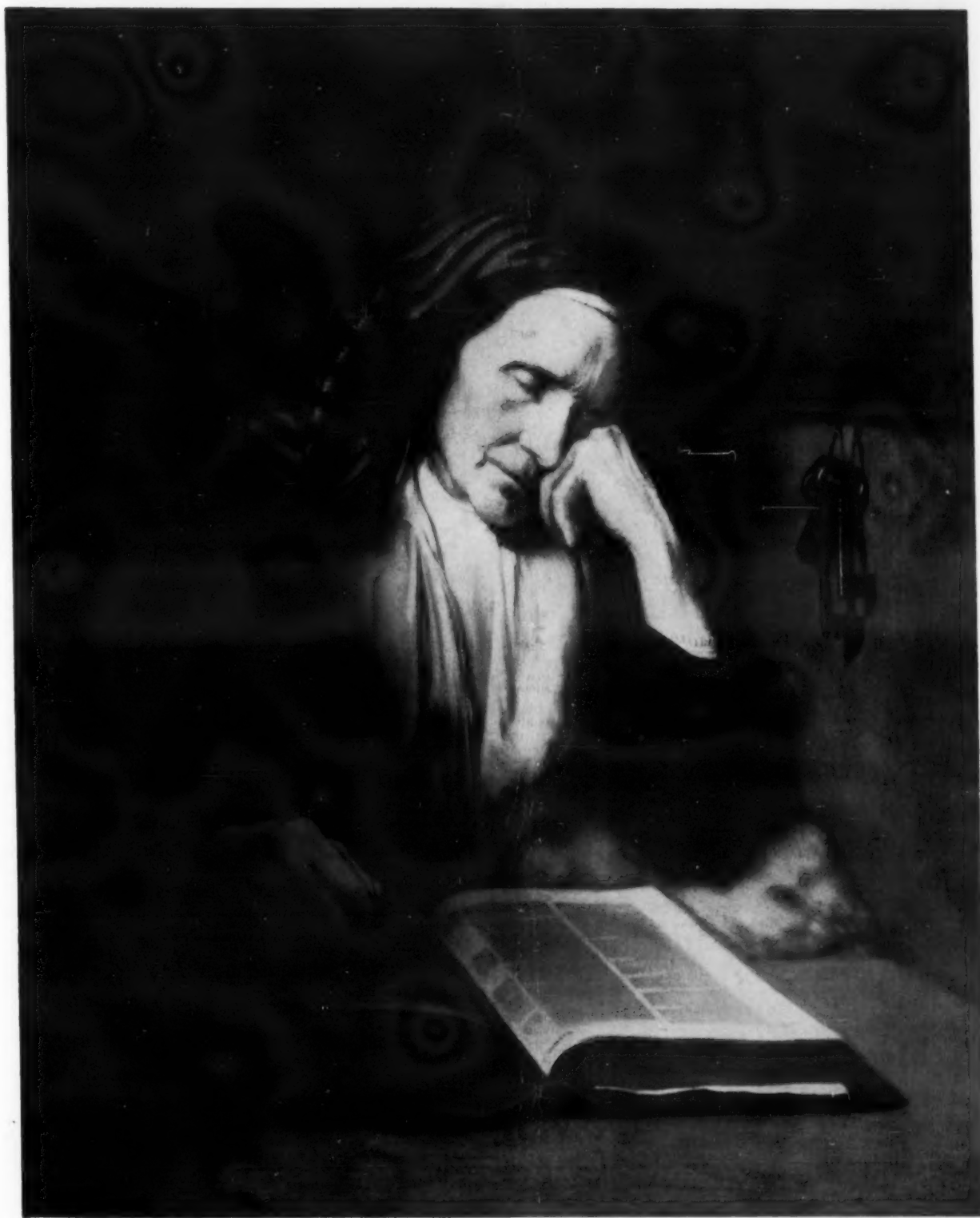
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